

# Clara Kimball Young, William Faversham and Wanda Hawley Starring in New Photoplays

## BIDE DUDLEY TELLS OF INTERVIEW WITH MARY AND DOUGLAS

We entered a room at the Ritz yesterday afternoon. Over the center table leaped a young man with his hand outstretched, says Bide Dudley in the Evening World.

"Well, Bide," he said. "How are you? I know what you want—a good cigar. Wait! I've got some."

He leaped over the baby grand and disappeared in another room. Soon he appeared with a cigar box and, kicking aside two of Mrs. Ritz's best parlor chairs, handed us a good smoke. Then he grabbed our hat, leaped high in the air, hung the hat on a chandelier and, bounding over the back of a settee, he sang out: "Sit down!"

We had met our old friend, Douglas Fairbanks.

"Doug, dear," said a low feminine voice from the other room. "Don't tear down the hotel. Wait a minute and I'll get you some wire nails to bite."

The owner of the voice entered and we met Mary Pickford.

Miss Pickford was gowned in blonde broadcloth with filigreed shoes and a hat built like a beautiful buzzard with teeth turned up.

"So you know Doug," she said, as she took a seat near us.

"Yes," we replied. "Eight years ago we met him in the lobby of the New York Theater. 'Bide,' he said, 'I've been offered \$20,000 to serve a year in business. Shall I or shall I not?'"

"Take it," we said. "Twenty thousand will buy a lot of cakes."

"He did, and now look at him. He's the husband of Mary Pickford."

"Success!"

Miss Pickford smiled and we forgot Doug was alive. "Say," we bravely turned to the Queen of the Movies, "what attracted you to this fellow, Fairbanks, anyway?"

"His wholesomeness, his gay spirit and his pep," she replied. "Are you jealous of him?"

"Pooh! Of course not!"

"He isn't very handsome, is he?"

"Ouch!" came from Doug. "You're not handsome, yourself, old boy. It's time to end this deeply interesting narrative. Just to refute the statement made by Mr. Fairbanks, however, we're going to print a note written and handed us by little Mary right in front of her husband's eyes. It says:

"I really think you are a handsome man, Mr. Dudley."

"MARY PICKFORD."

At the opening of George White's "Scandals" at the Globe Theater, New York, recently, somebody asked where Charles Dillingham was. "He's in the second balcony," replied Henry Young, the theater's treasurer.

"Why? This is his house."

"Mr. Dillingham always sits up near the roof on opening nights," said Mr. Young.

How the people in the less costly seats receive a performance. If they like it he knows the show is a hit. If they don't, he knows just the opposite.

That the people in the balcony and gallery seats are there merely to enjoy the show. He knows that the profit in a theater lies in the money that is paid for the balcony and gallery seats. That is why he chooses a seat away up near the roof for opening performances in his house."

Mr. Dillingham is right. Any show that doesn't attract people to the balcony and gallery will fail to prove a winner financially.

Vivienne Segal, a young woman who was seen from time to time last season in "The Little Whopper," has departed for France on the La Lorraine. She intends to spend considerable time in Paris selecting gowns to match the complexion she wants to wear next season in "The Little Whopper."

Harbach-Friml piece which will break out of its shell some time in August. After Paris has been canvassed down to the last decolletee in the Boulevard des Capucines, Miss Segal will go to London to see Edith St. John portray the part in "The Little Whopper" with which Miss Segal mingled her curls last winter.

"The Little Whopper" is now running amuck at the Shaftesbury Theater in London.

Mr. and Mrs. Douglas Fairbanks, a newly married pair, who slipped quietly into New York last Tuesday, filled a box at the Cohan Theater recently with the honeymooning spirit while watching Willie Collier set a new record for the "Honey Moon" by a three-act distance in "The Hottentot."

Mrs. Fairbanks was formerly known as Miss Mary Pickford. Fairbanks was at one time an actor on Broadway stages. He retired from such activity some time ago and since then little has been heard of him.

The summer season on the Ziegfeld Roof was opened last Monday night by F. Ziegfeld Jr., with the "Follies" ball, an annual event. All Broadway was present, the roof being taxed to its capacity.

Art Hickman's band, imported from California, furnished the music for the dancing and it proved a genuine treat. Among those who appeared in the entertainment were Marilyn Miller, Eddie Cantor, W. C. Fields, Fanny Brice, Lillian Lorraine, Delyia Alda, Van and Schenck, Carl Randall, Devoe and Bert Williams. It was a night of gaiety for all concerned.

"Lorayne" Under Way.

A new musical comedy called "Lorayne" is slated for production before the end of summer. The book is by C. S. Montanye, a young man who has recently been very successful in writing fiction. The music is by Frank H. Grey, composer of many popular songs, among which are "Think Love of Me," "In the Afterglow" and "When I Come Home to You." The writer of this column is concocting the lyrics and will sing them for any kind soul who'll slip him something with a couple of kicks in it.

New Summer Revue.

Will Morrissey is preparing a summer revue for the Bijou, a piece to be called "Buzsin' Around," doubtless in memory of Miss Brice's old "Honey Bee" song, since she is to be his partner in the enterprise. The matter was somewhat complicated during the past week by the theft of the only copy of the book and lyrics, but Mr. Morrissey is going right ahead for all that. The absence of a book and lyrics has never interfered with any of the summer shows in the past.

To Stage "Sonny."

The Selwyns have acquired another play for production next season. It is called "Sonny," and its author is George V. Hobart.



Madeline Marshall  
NEEK OF  
JUNE  
21



William Faversham  
Blanche Sweet  
Columbia



Wanda Hawley  
Rialto



Mary Miles  
Minter  
and



Star in the "Whip"  
Poli's



Clara Kimball Young  
Metropolitan

## A Play-Writing Record

Six weeks ago last Thursday, George C. Tyler, finding that the morning was a pleasant one, determined to walk down to his New York office from his West End avenue home. Being prone to devote nearly all of his leisure time to the evolution of plans, he began to consider the development of a repertoire for Emily Stephens at that moment playing at the Greenwich Village in "Sophie."

No new play that he knew of could fill the requirements. He had read many recently and none of them seemed to promise anything of interest for her. He began to speculate on a revival. He had walked something less than a mile at a brisk pace when there flashed before him a picture of Rose Coghlan making her entrance in the first act of "Forget-Me-Not," an old play which he had seen while a young man. At that moment, midway between his home and his office, "Foot-Loose" came into being.

He hailed a taxicab and reached his office at 10 o'clock. Within half an hour he had obtained a printed copy of the old play from a play agency. By 11:15 he had hurriedly read it through, and had begun to consider the play's most like-ly to make the best job of an adaptation. He called in for consultation a member of his staff, and together they went over the possibilities.

It was finally determined that Zoe Atkins, who had demonstrated her talent for the writing of a modern comedy of manners with "Declasse," was the best choice. She had the added value of being an intimate friend of Miss Stephens, and hence able to re-create a role which would fit that actress. At 11:50 Miss Atkins was reached on the telephone and at 12:30 she was in Mr. Tyler's office.

She had never even heard of "Forget-Me-Not." She expressed herself as interested in the idea, took home the printed copy of the old play, and at 2 o'clock called up to announce that she was ready to undertake the commission, emphasizing the fact that she proposed altering and changing the piece so extensively that it would be almost like a new work. Mr. Tyler commissioned her to begin work immediately, providing he obtained Miss Stevens' approval. He insisted that the first act would have to be ready on the following Monday, and then got in touch with the actress.

Miss Stevens read the old play that afternoon, was impressed with the acting possibilities in the central role, and O. K'd the project. Miss Atkins began rewriting the first act that night.

On the following morning O. P. Heggie was called in, agreed to stage the play, and consented to play the role of Barrato, the Corsican Nemesis. Norman Trevor was also engaged that same morning, and by Saturday afternoon the cast was complete. Rehearsals began on Monday morning. The play was rehearsed act by act as it came from the playwright's pen. The third act was not delivered until Monday of the fourth and final week of rehearsal.

Thus, exactly four weeks and four days elapsed between the conception of the idea and the production of the play. Mr. Tyler, on a previous occasion broke even that record. He commissioned the late Paul Armstrong to use an O. Henry story as the starting point of a play one Monday morning about ten years ago. Mr. Armstrong finished the play in exactly one week, and it was produced two weeks later and enjoyed a life of three years. That play was "Alias Jimmie Valentine."

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## Some Plans for New Plays

Oliver Morosco is announcing some of his plans. During the months of June and July he will try out new plays in Los Angeles. He will open the Little Theater, New York, about Labor day, with "Whistler," by Pauline M. Cavenish and Sarah J. Curry. Late in August he will offer at the Morosco a new farce by Owen Davis called "Marry the Poor Girl," and soon after he will present in New York "Wait Till We're Married," a play by Hutcheson Boyd and Rudolph Bonner.

In Los Angeles Mr. Morosco proposes to try out "The Ghetto" and "Slippy McGee," both by Edward E. Rose; "The Humming Bird," by Maude Fulton; "Mom," by Rachel Barton Butler; "Conquering Kate," by Rita Creighton Smith; "Seven Miles to Arden," by Ann Nichols, and "The Clam Digger," which is intended as a starring vehicle for William Courtenay.

Within the next six weeks the Messrs. Shubert will produce four new plays intended for Broadway. As Henry Hull's initial starring vehicle they have accepted a four-act drama entitled "Crucible," by Leighton Graves Osburn. Prominent in Mr. Hull's support will be F. B. Linney, a sister of Constance Binney, now appearing with him in "39 East." "Don't Be Afraid," by Avery Hopwood, will be produced on June 21; "The Lights of Duxbury," by Clare Kummer, will be done about the same time, while a new drama by Octavus Roy Cohen, entitled "The Scourge," will have its first performance on June 28. "The Rise and Fall of Susan Lennox," which has been playing in Boston, will become the attraction at the Forty-fourth Street Theater.

John Golden announces his plans for the coming season: The perennial success "Turn to the Right" will continue its fifth season of unbroken prosperity. "Three Wise Fools" with the Criterion Theater cast intact, will be sent on tour to the Pacific Coast. From thence it will proceed to Australia, where it is scheduled to follow the wake of "Lightnin'." "Three Wise Fools" is a company, concluding its ninth month at the Comedy Theater. London, is scheduled for a tour of the British Provinces. "Lightnin'" now approaching its 50th consecutive performance at the Gaiety Theater, with Frank Bacon as Bill Jones, will remain on Broadway indefinitely. The Australian "Lightnin'" company, headed by John D. O'Hara, has played Sydney, N. S. W., for twenty-five consecutive weeks and Melbourne for fifteen weeks, thus establishing record runs in Australia and will continue on tour in the Antipodes the coming season. A special "Lightnin'" company will be organized to tour America.

"Dear Me," starring Grace LaRue and Hale Hamilton, will open early in September. This comedy has just finished an eighteen weeks' run at the Cort Theater, Chicago.

Mr. Golden will also present "Barnum and Jaded," a farcical comedy by Edward Childs Carpenter, which had its premiere at Washington last month, and "Heaven," a drama-comedy by Austin Strong, author of "Three Wise Fools." After this Mr. Golden will offer a comedy by Winchell Smith entitled "The Wheel," and "Bumbo the Clown," a fantastic comedy by Lawrence Gibson.

On Monday, June 21, Ed Wynn and all of his jokes will move from the New Amsterdam Theater to the Selwyn. Unless further complications arise the nut in its most perfect form will be on view at the latter theater for the rest of the summer.

Prominent artists engaged by Gleason and Block to put just the right colors in "The Rainbow Girl" when that portrait is unveiled in the near future include Frank Farington, George Lydecker, Kathleen Shaw and Dorothy Jordan.

LONDON MEN FEAR \$150 WOOL SUITS (Special Cable to The Herald.) London, June 12.—Food prices have risen 141 per cent in London since one month before the war, according to an official investigation by the ministry of labor.

The house of commons held a spirited debate on the cost of clothing, in which statistics were introduced to show a suit of woolee clothes will cost from \$125 to \$150 next winter.

AMUSEMENTS. GLEN ECHO FREE ADMISSION AMUSEMENT PARK Presenting FORTY Attractions And in Addition Thereof As A SPECIAL FEATURE TODAY FOUR FREE BAND CONCERTS Directed by The Popular CELFO From 4 to 11 P. M.

AMUSEMENTS. Tidal Basin Bathing Beach Is Open Daily From 7 A. M. to 6:45 P. M. Bathing Suits Rented L. Gordon Leach, Manager

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## An American Oberammergau

America is to have another "Passion Play." Called the National Pilgrimage Play, first presentation of what is planned to be an annual pageant showing the life of Christ and his teachings, will be given on June 27 in a canyon near Hollywood, Cal., purchased by Mrs. W. Yorke Stevenson, of Philadelphia. Mrs. Stevenson has written the play and is now in California directing preliminaries. California was chosen because it is believed that its climate will permit a ten weeks' season each summer with little hazard of bad weather and also because of the facilities it offers to tourists.

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